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Hope, Design and Utopia

“Na percepção dialética, o futuro com que sonhamos não é inexorável. Temos de fazê-lo, de produzi-lo, ou não virá da forma como mais ou menos queríamos. É bem verdade que temos que fazê-lo não arbitrariamente, mas com os materiais, com o concreto de que dispomos e mais com o projeto, com o sonho por que lutamos.”

"In dialectical perception, the future we dream of is not inexorable. We have to do it, to produce it, or it will not come in the way we more or less wanted. It is quite true that we have to do it not arbitrarily, but with the materials, with the concrete we have and more with the project, with the dream we strive for." (p.141, Pedagogia da Esperança)

Hope?

a feeling of expectation and desire for a certain thing to happen.

a feeling of trust.

want something to happen or be the case.

"It's when I set a goal and reach achieve it"

"It's a possibility that something will happen."

"It's believing in something that's good".

"It's something we have from us and it doesn't happen in our days of life. We depend on [it] to imagine or even reach a positive result".

"It's the wish that the things I've planned will be accomplished."

"Intimate disposition that drives the individual to achievements".

Part 1| HOPE IN FREIRE

Hope, according to Freire, can be "educated" by ourselves and by others.

First, it is necessary to understand that, in Freire, hope is oriented to the idea of movement, not of waiting. It is the walking towards something "of the nature of the human being", because hope would be the natural thing in human beings, as opposed to hopelessness, the unnatural thing. In the author's words, it is necessary to have a certain kind of hope necessary for action, as he says:

You have to hope, but hope from the verb to hope, because there are people who have hope from the verb to wait. And hope from the verb to wait is not hope, it is waiting. To hope is to get up, to hope is to go after, to hope is to build, to hope is not to give up! To hope is to carry on, to hope is to join with others to do it another way.

Hopelessness, on the other hand, is considered a distortion of the human, based on the imposition of limit barriers in an ahistorical reality. Freire's historical perspective of hope is thus highlighted, since the instrumental idea of the future, or deterministic, does not consider the perspective of transformative action. For the author:

The de-problematization of the future in a mechanistic understanding of history, right-wing or left-wing, necessarily leads to the death or the authoritarian denial of the dream, of utopia, of hope. This is because, in the mechanistic and therefore deterministic understanding of history, the future is already known. The struggle for a future known a priori in this way precludes hope.

For Freire, awareness of transformative action is necessary, in personal and collective reflection on the concrete conditions of existence. History and the production of culture by people are relevant points of reflection on the construction of reality and the future, notions that generate perceptions about the possible transformation of society and the relationship with the barriers that impede these transformations. For Freire, "(...) the conscientized person has a different understanding of history and his role. He refuses to accommodate himself, mobilizes himself, and organizes himself to change the world.

For Freire, the conscientize person is active in the transformation of reality based on his or her "hopeful" vision of people and life, optimistically facing the obstacles and injustices of a society that is unequal and asymmetrical in the social and economic conditions of its participants.

However, it is worth saying that the conscientize person is not a given condition, but a constituent of a relationship of dialog, of exchange, and of reflection in movement, which lead to a perception of the oppressive relations of which they are a part, and thus, in the recognition of these relations (or conditions) allow other movements - of liberation, of transformation, of change, of confrontation, as described by Freire.

For the educators of critical pedagogy Peter McLaren and Henry Giroux it is through Freire's main concept of conscientization that the relationship with hope, with dream and utopia is maintained. Conscientization contains hope as a constituent from the dialectical relationship between both that promotes the "shock of the new", of what "comes to be", in the perspective of possible futures and pointing to transformation as a possibility.

Also in the educators' analysis, hope in Freire goes beyond an emotion and perception of the future and is characterized in three categories (or manifestations and perceptions of hope): it is a form of cognitive intentionality, ontological assertion, and anticipatory consciousness.

The first, cognitive intentionality, concerns the approach to the object of knowledge, which is seen as unfinished and under constant construction by Freire. It means the affirmation of the possibility of authorship in the construction and reconstruction of the knowledge necessary for the permanent constitution of subjects in the world.

This attitude can be observed by the way I approach the objects of knowledge. What is the intention when I approach a study subject? If I believe that knowledge is not something given, unchangeable, closed and finished, I approach it with epistemological curiosity - a term used by Freire⁸ and, therefore, this curiosity in finding knowledge is understood as hope. If I also believe that I can question, transform, and rethink the knowledge that I approach, as a being of history, with a transforming action, then, with hope.

The second, the ontological assertion, is related to the production of self and the notion of women and men as historical beings and agents of transformation. It means the affirmation of the mode of being human, unfinished and inconclusive, in a world that is open to history as possibilities.⁹

Anticipatory consciousness is related to the perspective that dream and utopia bring to the production of reality, in the idea that they are propitiatory of transforming action. It means the affirmation that the human being moves in function of that which does not exist, except in his imagination, as a way to "dream" the future, the next step, the unfolding of actions in the world.¹⁰

We observe this category through utopias, which stimulate the subject's thinking and acting in the world from the problematizing, critical, and imaginative reflection of his own desire. Utopia works with reason, desire, and imagination.

With the support of the critical conceptions of hope, I observed the opportunity to discuss the activity of projecting from a possibility of expanding the study categories for the approach in Design.

Designing with hope and for hope, from these three conceptions, demands the exercise of finding new conceptions of project, method, methodology, and people, from a critical reflection about the activity of designing and its implications in the hopes and dreams of the people with and for whom it is designed, in an ethical, political, and cultural vision of the activity of designing computer artifacts.

In these three approaches, it starts from a conception of knowledge and action, together with desire, dream, imagination and fantasy, as well as inserts hope as a transforming action of collective dreams.

Freire's project of hope, as a proposal to confront limiting conditions and imposed barriers, promotes a reflection on the need for action: what "is to come" will only come with our movement towards it.

[not recorded]

The articulation of "personal" hopes and dreams of the neoliberal project are focused on social individualism. It does not allow dreams and hopes outside the identities "offered" by the project, nor does it allow the manifestation of differences outside the identities accepted and assumed in the dominant vision. They are projects of hopelessness, since they do not allow manifestations outside

the hegemonic interests, they deny the possibility of the new and reinforce the mechanisms of control and social reproduction.

These identities, manifested in material culture as a point of analysis of computational artifacts, can only offer reproductions of themselves, in the production of artifacts that replicate or reinforce the models of neoliberal individualism, people's lack of hope and dreams, the destruction of collective utopias of social transformation and humanistic optimism of belief in solidarity and society's participation.

Education also plays a decisive role in this project of hopelessness. The renunciation of one's own authorship, of the ability to read the world, of the possibility to defend a project different from a dominant vision within society, and to constitute oneself as autonomous, are points that emerge from the realities of educators and students, and a dehumanizing university context.¹³

Educators and students without hope, or who adhere uncritically to the neoliberal project, tend to understand the market as the only purpose of knowledge production without questioning the "unique truths" presented by theories and project methods, without collective and participatory production of knowledge outside of the hegemonic or area, without interest for themes such as solidarity, hope and dreams related to their areas of "origin".

For Neto, even those who dislike this project may not yet have the courage or the strength to question and take a stand in the construction of other models of knowledge and thought. In the university context, this is reinforced by the pressures of a structure already prepared and molded to non-action, with consolidated curricula, systems, and control mechanisms.

As Giroux points out, Freire's hope is both a way of imagining a different future and a pedagogical encounter for educators' desire for personal transformation:

For Freire, hope is a practice of witness, an act of moral imagination that encourages progressive educators and others to stand on the margins of society, to think beyond existing configurations of power so that one can imagine the unthinkable in terms of how one can live with dignity, justice, and freedom.

It is, therefore, from this reflection on hope that I realize the need for articulation to the intended context. For Freire, it is through education that "announces and denounces" that we can think of a constant cultural revolution. This revolution puts people in motion to criticize their conditions and

relations with the world around them, and, most importantly, optimistically points to a more just and humanized reality.

Part 2 | JOURNALS OF HOPE

Every project is also an act of hope. The human activity of designing is characterized by a temporal and historical location. From this look at the act of designing, I resort to the categories of Freire's work as possibilities to think about designing for hope, having this perspective as a reflection for a cultural action that transforms society.

In the students' personal awareness of the barriers that impose themselves to individual and collective hopes, they can identify everyday and design scenarios that may be creating-reinforcing or minimizing-eliminating such barriers through the requirements of use and/or production of artifacts.

Designing for hope can also mean an activity that allows the desired and dreamed social transformations in the collective, from the awareness of a project in collaboration with people, considering the problems and contradictions present in the contexts, and the dreamed solutions to these problems.

As a starting point for the discussion and understanding of the visions present in the discourses of students and professors - in the context of formal higher education, I proposed at that previous moment* a pilot experience mediated by open educational resources, to relate themes and people. For the discussion about how to "Design for Hope", a "Journal of Reflections" was prepared as part of a "Workshop" with students, educators from technological areas involved in the design of computational digital artifacts - Computing, Design and Engineering.

To generate reflections about the concept of hope at the moment of the collective discussion in the face-to-face workshop, I decided that it would be necessary to establish a previous dialog that would allow the student, educator, and teacher a greater contact with the theme and the possibility to trace their individual reflections before making them collective.

Presenting the concepts through an individual approach that could involve personal perceptions and experiences through an experience mediated by design was the solution found for the production of the instrument/resource.

From a discursive perspective, the diary is a data collection tool¹ that allows the retrieval of temporal perceptions about issues and facts. Its use in qualitative social science research is usually associated with the field diary of the researcher or ethnographer. As Vieira points out, it is a

documentation, support, and record material that "serves as a signpost for the researcher, many times, to retrace paths, deepen points of the research, or even change the direction of the investigation. Therefore, it allowed a more personal and deepened experience of the meaning of words and of personal conceptualization, from the Freirian perspective of "saying your word" in your ways and discourses, understood also as the search for a "generating theme".

The diary, or probe, is composed of five colored booklets, one for each day, in A5 format, and two envelopes containing 'words' cut out of adhesive paper for use on days 1 and 2. The kit is delivered inside a printed envelope with instructions for use.

Each leaflet was diagrammed within a visual structure containing information about the theme, one or more inspirational phrases, a brief description about the concept, and a practice guideline involving the researched. On the inside, it proposes the execution of the activity, with space for notes. On the back, the visual identity of the resources and a reflection question or phrase are brought as a closing and opening for the new 'day' or activity.

This resource was a highlighted aspect of the mode of perception of content - or synthesis, as educator Celso Vasconcellos points out to us, on the dialectical methodology for/in the classroom (VASCONCELLOS, 2014). Contents that allow correlations, investigations and articulations of thought allow, in the process of approaching the object of knowledge, a way to bring reality to the learner, considering its materialization as an indispensable process of synthesis.

The discourse of technology as an improvement in people's lives is a present and repeated discourse in the participants' speech, showing aspects of neutrality and determinism about technological artifacts. Most of the students had already had experiences in disciplines that discuss techniques and technologies, so it is noticeable that the contradictions about a better society "through technology" appear several times - either in the presentation of the matrix, the diary of day 2, or in the questions about computer and information technologies and hope. Smartphones and other devices are cited as "democratic" because they operate from the idea of access to information and communication, but they also operate as "demonized" from their uses - as an example of the cybercrime cited by the groups.

On the issue of determinism, the important reflection, for me, about the neutrality of methods and knowledge stands out, especially during the discussions about the possibilities of a project and its

categories. In the speech of participant Bruno Pedroso, when asked about reflections on his design practices, I understand that the relationship between design requirements (in the participant's speech) are important aspects of his view of the categories, reflecting the need for a certain instrumentalization of the category hope.

Other perceptions sensitive to the roles and responsibility of designers emerged in the common discourses, as a goal of the activity. Understanding themselves as agents in the process of producing culture is, for Freire, a primordial aspect of the production of consciousness (FREIRE, 1967).

Also the perception about the collective and individual dreams, another aspect aimed by the diary and the workshop, were reproduced in the participants' speech. The need to cultivate personal hope in society, the causes of hopelessness in society, and the relationship between hopes and opportunities, are portrayals of an awareness of the creation of barriers in design, the need to minimize barriers in design, the exploration of the possibilities of projecting hopes through artifacts. Participant Fernanda Almeida reinforces the aspect of the discourse of individualism in the capital society, as seen in the excerpt I transcribe:

When we place the hope of many, of the collective, of that which many dream, many want... Because the dream, in Freire's view, you may not work for it to happen. You dream for it to happen. And in the hope of many, I see that many would work for it to happen. I think that projecting for hope is when you get a group of people who live in a reality and they want something to happen within that context and they all work for it to happen. And maybe we, the computer science people, for example, bring a tool so that it becomes easier, more feasible, so that we help that goal to be met, I think that this is designing for hope. It is providing tools, instruments, so that people's hope can become a reality. I think that is it... Excerpt from the Interview with Fernanda Almeida (Appendix of the Thesis).

As a general perception of the atmosphere in the classroom, I highlight the positive interactions of the group's reception, both in the workshop and in the comments on the visual aspects of the journals, as pointed out by the participants. The manifestation of positivity in receiving the theme hopes and dreams for projects was an aspect that I highlighted in this group. The group

understands, in their statements, their relations with open education and with the hope of minorities, based on their experiences with teaching robotics and programming to the community. Most of them agree that the dream of bringing robotics and programming to several spaces in society and school is a collective dream.

The discussion of Freire's themes from a project perspective, highlighting the participants' visions of method and project - in particular, the vision of method neutrality - guides us to think about project categories or guidelines that can offer or contain 'hope', based on their expectations about project methods and methodologies.

Giving more access, eliminating barriers, allowing other requirements, broadening the horizons of the disciplinary area, were some of the perceptions present in the speeches of the participants.

I also noticed the relation of values evidenced by the discussion about material culture, in the symbolic collective and individual aspects in the participants' speeches. I understand here, as a necessary moment, the reflection on the project, for being a space of understanding the difference and the variety of perceptions in which the group, although small and close, was able to reflect on the value of some issues in contemporary society, such as, for example, the value of having a car or a house, as hopes of many people. To highlight the issues of self-criticism and awareness of otherness through the act of educating oneself, as a reflective point of educating the other, but also, critically, by the challenge of confronting a "dominant model" of thinking and acting in society.

In this way, it is necessary to see the three experiences of the pilot as a set of experiences, and not in an isolated way as units of analysis of the data produced. In the first way, we assume the possibility of the experience constituting 'in construction' of the researcher's practical and theoretical framework, helping the construction of the thesis' own research object, considering the moment of qualification. The construction of the self and the construction for the self.

Encouraging other ways of arousing interest in the theme is paramount to the participation and fluency of the dialog: the workshops may or may not be outside the context of the classroom (in which the established rules end up influencing the postures of educators and students and generate relationships of little empathy for participation in the dialog), but they must be systematically supported in a dialectical proposal for the methodology. Depending on the oppressions experienced in the contexts, social interaction may be non-existent, so it is important to methodologically define

the expected and necessary modes of interaction so that there is motivation and engagement with the proposal.

VIEIRA, Josênia Antunes. **O uso do diário em pesquisa qualitativa**. 2001. Disponível em: <http://repositorio.unb.br/handle/10482/9244>. Acesso em: 26 set. 2017.

PART 3 - WHY TALK ABOUT HOPE (IN DESIGN EDUCATION)?

In the Freirian perspective, hope and freedom are collective, as productions of individuals in common, in solidarity, and in hope of historical transformation for the reduction of inequalities and exclusions. From a perspective that thinks about people, especially those who are on the margins of the productive processes considered hegemonic of artifact development, it was also relevant to establish a discussion pertinent to the concept of critical education to be able to give support to the themes and tasks imposed, not only to me, but to other women and men who in this time and history are thinking, designing, using, theorizing, and teaching that serve the interests beyond the stereotypes, models, and visions of DESIGN.

We know that Freire had read and deepened his theoretical knowledge of countless philosophers of his time, of critical theory and the Frankfurt School, with which he dialogue in countless texts and reports from those who lived with him. This is the case of the Critical Theory educators, Peter McLaren and Henry Giroux, with whom Freire exchanged partnerships for decades, in textual productions and events, and based on them. It was through their work that I came into contact with the work of philosopher Ernst Bloch, and his work "The Principle of Hope ", based on the concepts that led McLaren and Giroux to draw a parallel between the work of Freire and Bloch, regarding the historical and dialectical concept of hope.

In the search for similarities between Freire's Viable Unity and Bloch's concept of the Not-Yet (translated as the future that is not yet), the authors present parallels of the categories of hope of both - the daydream, anticipatory consciousness, and utopia, points that I took as the starting point of my research trajectory (in the thesis) to account for a term with such force in Freire's work, and of extensive interpretation in the humanist perspective, whether for its imaginative force, hope as the place of dreams and the future, or hope as belief, faith, mechanism of action of thinking and acting in the world. For me, all this had a direct relationship with design and technology, especially the design of digital artifacts and Interaction Design.

Interaction Design, as an area defined as a space of designing, carries practices and theories of doing, methods and methodologies, human relations between those involved in production and use, their separations and stratifications, mediating artifacts - computer, language, code - as well as it is characterized as a productive area of knowledge - the knowledge that gives basis to the theories and what is understood as the object of knowledge of designing for interaction. Thus, understanding and thinking about DI, especially that produced in and with the space of formal education, is an aspect that thesis proposes, when discussing the way education is produced in the area.

The conceptions of hope present in the works of educator Paulo Freire are defined from an understanding of the need to discuss humanistic aspects and expanded conceptions of project, culture, and society.

The term **critical pedagogies** comprises a wide range of ideas in Education, from critical social theories, emerging from a “restructuring” of knowledge bases and their categories. From the critical reproductive approach to feminist theories, to postcolonial and/or decolonial theories, to critical pedagogy from the Frankfurt school. In common, they have as their argument a deconstruction, reconstruction or new construction of traditional or totalitarian pedagogies, based on a critique of epistemology and the way of producing knowledge.

The American/Canadian educator Henry Giroux will stand out from his criticism of Bourdieu and Passeron's theory, in the production of his Radical Pedagogy, presented in the book of the same name, in a study that produces definitions regarding the forms of power of ideology and culture in schools, establishing a proposal to deconstruct the matrixes of thought of the dominant class schooling, from the "dialectical treatment of the dualisms between human action and structure, content and experience, domination and resistance".

In that work, Giroux recovers the contributions of the Frankfurt School to educational theories, pointing to the daily life and social relations within the school, its fragmentation and "cellular structure" - marks of the Taylorist division of labor, which reinforce the isolations and restrictions of the educational process, placing students and teachers outside political and decision-making processes, as an example, the production of curricula and school policy. It also presents the "subsidies" for overcoming critical-reproductivist theories, starting with a reference to popular pedagogy, citing the emerging work of Paulo Freire during the 1960s and 1970s as "advances" in critical educational thinking.

Going beyond the limits of the school for a social transformation, from the utopia and the dream of a less unequal society is characteristic of Giroux's work, as he claims to be the role of radical pedagogy:

radical pedagogy needs to be inspired by a passionate faith in the need to struggle to create a better world. In other words, radical pedagogy needs a vision - a vision that extols not what is but what could be, that looks beyond the immediate into the future, and associates struggle as a new set of human possibilities. This is the call for a concrete utopianism. It is a call for alternative modes of experience, for public spheres where one's faith in the possibility of creative risk, of compromising life in order to enrich it, is affirmed; it means appropriating the critical impulse in order to unveil the distinction between reality and the conditions that obscure its possibilities. This is the task we face if we want to build a society where alternative public spheres are no longer necessary.

This striking feature of Giroux's work, his hopeful and optimistic trait, inspired partnerships and collaborations with the Brazilian educator Paulo Freire, through the numerous works of dialogue between them. The Radical Pedagogy proposal will influence - and be influenced - directly by this relationship.

Also the Canadian educator Peter McLaren, from the concepts of the critical theory of the Frankfurt school, will propose the categories of critical pedagogy and the philosophical bases of this current.

Critical pedagogy from the critical theories of the Frankfurt school will be founded mainly by the concept of postmodernity - "a rupture" with the ideals of modernity, intensified from globalization and the relations with the local, as Peter McLaren tells us. Questions about culture and its totality and an "apparent" overcoming of clashes over cultural and social values, besides a possible transposition of the stage of capital, are some of the relevant categories to the current critical pedagogical thought.

About the categories of critical pedagogy, McLaren will establish a structure from the importance of the historical dialectical perspective as a starting point to critical thinking, considering it from the author,

The individual, a social actor, creates and is created by the social universe of which he or she is a part. Neither the individual nor society is given priority in the analysis; the two are inextricably intertwined, so that reference to one must implicitly mean reference to the other. Dialectical theory attempts to extract the stories and relations of accepted meanings and appearances, tracing interactions from the context to the part, from the system to the inside of the event. In this way, critical theory helps us to focus simultaneously on both sides of a social contradiction.

The dialectical theory, according to McLaren, allows us to see the spaces of education as spaces of domination but also of freedom, escaping the determinations of a deterministic or causalistic thinking and proposing an expanded look to the goals of education - oscillating between "macro" intentions - that which allows students to understand the structures of a knowledge area from the larger context in which they are part as political subjects and those "micro" - involved by the content of the course and characterized by the specificity of purpose of the content.

The second category pointed out by McLaren (2003) was the critique of the social construction of knowledge, affirming its non-neutrality and its intentionalities from its productions. The critique lies in the perspective that as a "social construction" one wrongly assumes an understanding of "agreement or consent" - which

does not represent the social forces - of class, gender, race, present in the discourses that are strengthened as knowledge.

The invisibility of narratives, as McLaren warns us, is carried out in various spheres, especially from the way knowledge is produced - "in institutional settings, social practices, cultural formations, and specific historical contexts. " In many of these spaces, the impossibility of problematizing knowledge productions is an aspect of maintaining oppressions and dominations - such as questioning the objectivity of science and technology, the illusory and alienating ideals of transparency and neutrality, language and discourses in spaces of power. In these narratives, the place of the concept of domination, as McLaren points out, remains present in postmodern culture, from the categories of "seduction and repression", defined in the author's speech as the modes of surveillance and dependence promoted by the capitalist model, where "repression occurs with the purpose of keeping colonialist metanarratives invisible, perpetuating a form of political amnesia".

The construction of a critical pedagogy goes through a process of understanding criticism and denaturalizing that which is assumed as immutable - in the sciences, in technologies, in societies, in cultures - from the humanization of educators, spaces, and practices emerging as liberating, oriented to a democratic thought for the 21st century. In this sense, its relations with the materialist perspective are established from a democratic ideology, of concrete transformation of reality. As McLaren warns us about the role of educators in this context:

What is the task of cultural recovery in an era of shifting cultural boundaries, of insecurity of traditional cultural symbols, of erasure of linguistic and metaphorical boundaries, of advancing and retreating subject positions along dominant discursive regimes, of collapsing institutionally limited structures of meaning, and of reterritorialization desire with respect to the formations of cultural otherness we have created? In other words, what does it mean to build pedagogies of resistance, based on cultural difference, in an international economy that speaks to both the conditions of material necessity and the material density of subjectivity? More specifically, how can critical educators map the issues of agency involved in the varied relations of class, gender, race, history, and ideological production and that present themselves in the form of narratives?¹

The category of class, which plays a central role in critical pedagogy, is a category "dismissed from the contemporary narrative" of academia, somewhat because of the need to look at other spaces - such as gender and sexuality, race and ethnicity. However, the continuous class identification of a society with an

exploitative economy - we are rich, we are poor, we are much poorer than those - is an essential aspect for the production of a theory that allows us to reach the concrete problem of social inequality.

The category culture, from the cultural studies of the Frankfurt school, will be, finally, a key element in the perspective of critical education. From an understanding of culture in an expanded perspective to "the set of practices, ideologies, and values with which different human groups give meaning to the world," McLaren (2003) proposes a rescue of the concepts of dominant, subordinate, and subordinate culture, as well as the forms of production of material and symbolic culture, based on the concepts of hegemony and ideology, present in Marxist theories. In the proposal of these concepts the relationship between culture and power is explicit, determining - and being determined - the relations between the forms of oppression produced and how they are legitimated:

The connection between culture and power has been extensively analyzed in critical social theory over the last ten years. Therefore, it is possible to offer three insights from the literature that particularly illuminate the political logic underlying various cultural / power relations. First, culture is closely linked to the structure of social relations within class, gender, and age formations, which produce forms of oppression and dependency. Second, culture is analyzed not only as a way of life, but as a form of procession through which different groups in their dominant or subordinate social relations define and realize their aspirations through unequal power relations. Third, culture is seen as a field of struggle in which the production, legitimation, and circulation of particular forms of knowledge and experience are central areas of conflict. What is important here is that each of these ideas raises fundamental questions about the ways in which inequalities are maintained and challenged in the spheres of school cultures and society at large.

From the author's point of view, the role of education in this context is thus the recognition and revelation of the aspects of domination - whether by relations, by content, by the knowledge produced - in the classrooms, in the social and cultural sites of education, "with the purpose of desalinating subjugated groups and fortifying and deepening the project of democracy.

FREIRE, Paulo. **Conscientização teoria e prática da libertação uma introdução**. 3. ed. [S.l.: Editora Moraes, 1980. Acesso em: 10 out. 2017.

GIROUX, Henry; MCLAREN, Peter. Paulo Freire, Postmodernism and the Utopian Imagination: A Blochian Reading. *In: Education Faculty Books and Book Chapters*. [S.l.: s.n., 1997. Disponível em: http://digitalcommons.chapman.edu/education_books/107. p. 302.

